

# EALING SYMPHONY ORCHESTRA

## Trustees' report for the year 2021-22

With COVID restrictions relaxed and most members vaccinated, it was decided that it was both lawful and sufficiently safe for the orchestra to return to its rehearsal venue at Ealing Green Church. This was not large enough to allow wide spacing between players, but doors and windows were kept open, and members were instructed to test frequently, and to stay away if they felt at all ill. There were cases of COVID, but no indication that it was spreading within the orchestra. It was also both lawful and sufficiently safe for normal concert-giving to be resumed, and so a full concert season was undertaken for the orchestra's centenary season, reinstating much which had had to be cancelled. As time went by vigilance was reduced with no obvious consequences.

Both orchestra and audience took time to recover fully to a new normal. It seems that there may be a permanent aversion to mixing in public in some quarters, although the majority are more than happy to accept the now much reduced risk for the sake of a return to social contact.

A celebration at the Royal Albert Hall in conjunction with a large chorus from Ealing schools performing a newly-commissioned work by Michael Rosen and Laura Rossi had been planned for the ESO's centenary, but it had proved impossible to book the Royal Albert Hall for a single day with enough lead time to schedule the commission and the children's chorus, thanks to the log-jam of deferred events in London's major halls. Fundraising had continued, in the hope that the event could take place eventually.

Instead, the final Ealing concert, in July, was treated as the centenary event, with former conductors and past players invited, and memorabilia available, including two publications, both instigated by one dedicated member – one of reminiscences by past and present members, and intended mainly for internal use, and the other concerned with the history of the orchestra; both were very well received and covered their costs.

The orchestra met its aims by promoting five public concerts in its home borough, as well as contributing to the cost of a sixth Ealing concert promoted by the Ealing Music and Film Festival. An outdoor concert in Walpole Park was given at the invitation and expense of the London Borough of Ealing as part of the celebrations for HM the Queen's Platinum Jubilee; a substantial and enthusiastic audience attended in spite of a cold and wet evening. The orchestra presented a chamber music concert for the Friends of St Mary's Perivale, and a full-scale concert in Beverley Minster in Yorkshire. There was a small-scale Christmas concert in Ealing Green Church, where the orchestra rehearses; the proceeds of this were shared between the orchestra, which covered its costs and so did not use charitable funds, and the church, which runs a winter night shelter for the homeless.

One Saturday afternoon rehearsal on a concert day was opened without charge to families, to allow children to experience the sound of a full orchestra without having to sit – and keep quiet – through a full concert. This was much appreciated by those who came.

In addition to giving the annual chamber concert, the orchestra has a separately-funded Voice Section – a small choir which meets before its Thursday evening rehearsals under experienced vocal coach (and ESO violinist) Melanie Crompton. This non-orchestral activity does much to further members' enjoyment and musicianship.

The orchestra's cohesiveness is supported by social activities for which a separate, non-charitable fund is maintained. 2022 brought two Jaunts: a tour to Beverley, with a concert in the Minster, took the place of a foreign trip, and there was also a single-day outing to Great Haseley in Oxfordshire, by the kind invitation of the orchestra's musical director John Gibbons, who lives there. Some orchestral funds were used for the concert itself in Beverley.

As usual, the orchestra programmed music which needs to be heard but tends to be played rarely by professional orchestras. In particular, the projected complete cycle of George Lloyd's symphonies was resumed with No. 2, which was especially well received in Beverley, with many in the audience wondering why this composer's music was not more widely heard. Other examples included the Malcolm Arnold Viola Concerto, which was video recorded for replay into the annual Malcolm Arnold Festival (still online only), the premier of David Matthews's orchestration of Scriabin's *Vers la flamme*, Grace Williams's Violin Concerto, Latin-American music by Revueltas and Moncayo, and Paul Lewis's delightful Seaside Concerto for organ and orchestra. Generous support from a private donor was received towards the Lloyd symphony. The need for such music to be played in public is part of the justification for the orchestra's charitable status.

Naturally, many better-known works were played alongside the rarities. Challenging highlights were Copland's Third Symphony, Act 2 of Wagner's *Tristan und Isolde*, Tchaikovsky's *Francesca da Rimini*, Silvestre Reveltuas's *Sensemaya*, and Stravinsky's *Firebird* Suite. The full programme can be found on the ESO website.

The competitive Ealing Festival of Music, Dance, Speech and Drama had been cancelled in 2020, so there was no winning soloist to be offered a performance in the 2021-22 season. However, the Festival was reinstated in 2021, and Reuben Moisey will perform with the ESO in the 2022-23 season.

This successful resumption of normal activities following the COVID shut-down has shown the value of a strong social life, making it possible to keep the orchestra functioning in one way or another throughout the restrictions, with a swift return to an excellent playing standard. The orchestra owes much to its leader, Peter Nall, and especially to the personal commitment of its conductor John Gibbons. The orchestra is known for its friendliness, and the pub is once again well-patronised after rehearsals, but good players want to combine enjoyment with giving the best they can, and the orchestra currently has a fine reputation.



Charity Name	No (if any)
Ealing Symphony Orchestra	287974

CC16a

## Receipts and payments accounts

For the period from	Period start date	To	Period end date
	01/09/2021		31/08/2022

### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Players Subscriptions	9,645	-	-	9,645	8,985
Member Tour Payments	9,925	-	-	9,925	-
Non ESO Concerts	5,800	-	-	5,800	-
Concert Proceeds	10,717	-	-	10,717	195
Grants	1,000	-	-	1,000	600
CD sales, adverts	2,189	-	-	2,189	60
Dividends / Interest	156	-	-	156	262
Friends, Donations, Fundraising	6,508	-	-	6,508	6,905
Tax Refunds	3,103	-	-	3,103	5,992
Misc	947	-	-	947	-
<b>Sub total (Gross income for AR)</b>	<b>49,990</b>	<b>-</b>	<b>-</b>	<b>49,990</b>	<b>22,999</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>49,990</b>	<b>-</b>	<b>-</b>	<b>49,990</b>	<b>22,999</b>
<b>A3 Payments</b>					
Tour Costs	8,273	-	-	8,273	-
Conductor, Leader, Principals	10,524	-	-	10,524	10,196
Musician Fees, Instrument Hire	13,611	-	-	13,611	1,317
Rehearsal Hall Hire	2,342	-	-	2,342	2,945
Music Hire	2,435	-	-	2,435	687
Publicity, Postage, Printing	2,255	-	-	2,255	1,624
Concert Hall hire	3,622	-	-	3,622	-
Non ESO Concerts	-	-	-	-	-
Misc	1,249	-	-	1,249	695
<b>Sub total</b>	<b>44,311</b>	<b>-</b>	<b>-</b>	<b>44,311</b>	<b>17,464</b>
<b>A4 Asset and investment purchases, (see table)</b>					
Loan to ESO Productions Ltd.	10,000	-	-	10,000	-
	-	-	-	-	-
<b>Sub total</b>	<b>10,000</b>	<b>-</b>	<b>-</b>	<b>10,000</b>	<b>-</b>
<b>Total payments</b>	<b>54,311</b>	<b>-</b>	<b>-</b>	<b>54,311</b>	<b>17,464</b>
<b>Net of receipts/(payments)</b>	<b>- 4,320</b>	<b>-</b>	<b>-</b>	<b>- 4,320</b>	<b>5,535</b>
<b>A5 Transfers between funds</b>		-	-	-	-
<b>A6 Cash funds last year end</b>	<b>52,817</b>	-	-	<b>52,817</b>	<b>47,282</b>
<b>Cash funds this year end</b>	<b>48,497</b>	-	-	<b>48,497</b>	<b>52,817</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	funds to nearest £	funds to nearest £	funds to nearest £
B1 Cash funds	Current Account (Barclays)	2,855		-
	Business Saver Account (Barclays)	30,007		-
	One year account (Hampshire Trust)	15,435		-
	Petty Cash	200		-
	<b>Total cash funds</b>	<b>48,497</b>	<b>-</b>	<b>-</b>



[illegible]

	Details	asset belongs	Cost (optional)	(optional)
<b>B3 Investment assets</b>	Loan to ESO Productions Ltd.		17,000	17,000
			-	-
			-	-
			-	-
			-	-

[illegible]

	Details	liability relates	(optional)	(optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	David Smith	3/11/22
	Richard Partridge	3.11. 22



**Independent Examiner's Report to the Trustees of Ealing Symphony Orchestra**  
I report on the accounts of the Trust for the year ended 31 August 2022.

**Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts (under section 145 of the 2011 Act)
- to follow the procedures laid down in the General Directions given by the commission (under section 145(5)(b) of the 2011 Act)
- to state whether particular matters have come to my attention.

**Basis of independent examiner's report**

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the next statement.

**Independent examiner's statement**

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements to keep accounting records in accordance with section 130 of the 2011 Act, and to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met, or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Name: Timothy Goldstone

Address: 10 Messaline Avenue  
London  
W3 6JX

Date: 24 OCTOBER 2022

Signed:

